



Advanced: all advanced classes must get through all 5 units. Other classes may not get past the 4th unit.

Writing Continuum: all embedded assessments must be completed; pieces to be collected for the Kenton County Writing Continuum are noted in teal.

ELA SpringBoard Curriculum Map Duration: 23 Days/16 Days Level 4, Unit 1: Coming of Age			
Unit Overview	Essential Question	Academic Vocabulary	AP College/Readiness
<p>This opening unit introduces “coming of age” as the thematic focus of the year by asking students to explore fictional characters and real individuals who encounter self-defining incidents. As students interact with multiple texts, they refine their understanding of voice, review advertising appeals, and establish a foundational understanding of learning strategies and key concepts they will apply throughout the year.</p>	<ol style="list-style-type: none"> 1. What does it mean to “come of age”? 2. How are rhetorical appeals used to influence an audience? 	<p>Voice</p> <ul style="list-style-type: none"> • diction • tone • syntax • imagery <p>Elements of an Argument</p> <ul style="list-style-type: none"> • Hook • Claim • Concessions and Refutations • Support • Call to Action <p>Advertising Techniques</p> <ul style="list-style-type: none"> • Bandwagon • Avant-garde • Testimonials • Transfer • Facts and Figures <p>Rhetorical Appeals</p> <ul style="list-style-type: none"> • Ethos • Pathos • Logos 	<ul style="list-style-type: none"> • Understand and apply the relationship between diction, syntax, and imagery in the creation of an author’s voice • Recognize the connection between the audience of a writing piece and the rhetorical appeals and advertising techniques used to persuade that audience • Identify and own self-selected reading strategies to access a variety of texts
SpringBoard Activities	Content Focus (Learning Objective)	Focus Standard	Comments
<p>Learning Focus: Let’s Hear It For Voice!</p>	<ul style="list-style-type: none"> • analyze the skills and knowledge 		<p>Extra focus for 1.1, but less successive</p>

1.1 Previewing the Unit Duration: ½ class period	<ul style="list-style-type: none"> necessary for success in this unit activate prior knowledge and preview the unit’s essential questions and academic vocabulary 		units. Unpacking embedded assessment always critical.
1.2 Coming of Age: Let Me Count the Ways! Duration: ½ class period	<ul style="list-style-type: none"> define the thematic concept, “coming of age” 		Quick activity – self-explanatory.
1.3 What’s in a Name? Fiction: “My Name,” by Sandra Cisneros Duration: 1 ½ class periods	<ul style="list-style-type: none"> analyze texts for diction, imagery, and syntax address diction, imagery, and syntax in one’s own writing draft texts using compound-complex sentences 		May accelerate by adding/substituting other passages from <i>House on Mango Street</i> , or use another chapter as on demand or constructed response.
1.4 I’d Like to Introduce Duration: 1 class period	<ul style="list-style-type: none"> conduct an interview and synthesize information generate open-ended questions revise a draft for clarity edit a draft using direct and indirect quotations 		Can use to teach theme/topic sentence. May accelerate by turning into an impromptu speech.
1.5 Introduction to Learning Logs and Word Walls Duration: ½ class period	<ul style="list-style-type: none"> evaluate and reflect on learning strategies develop vocabulary 		Self-explanatory activity.
1.6 Introducing Independent Reading Duration: ¾ class period	<ul style="list-style-type: none"> select a novel for independent reading and employ strategies to make meaning from texts 		Selection may depend on school’s novel availability. Note: Check Page 1c for titles that may be used.
1.7 Defining Moments Short Story: “Eleven,” by Sandra Cisneros Poetry: “Oranges,” by Gary Soto Novel: “Spotlight,” from <i>Speak</i> by Laurie Halse Anderson Duration: 2 class periods	<ul style="list-style-type: none"> analyze how diction, imagery, and syntax create a distinctive voice annotate and mark a text to make inferences during close reading 		Focus on developing richer vocabulary (emphasis on adjectives).

<p>1.8 Getting Cut: Coming to Age the Hard Way Nonfiction: "Cut," by Bob Greene Duration: 1 ¼ class periods</p>	<ul style="list-style-type: none"> • summarize an incident and identify the effect of the incident • explain how a writer's or speaker's voice shapes a reader's response 		<p>May break into literature circles/groups of five to help with timing.</p>
<p>1.9 Two Versions of One Memory Memoir: from <i>Always Running</i> by Luis J. Rodriquez Poetry: "Race Politics," by Luis J. Rodriquez Duration: 1 class period</p>	<ul style="list-style-type: none"> • compare and contrast the effectiveness of prose and poetry • create open-ended interview questions • write a response to literature 		<p>Self-explanatory.</p>
<p>1.10 Conversations with Characters Personal Narrative: "First Love," from <i>Silent Dancing</i>, by Judith Ortiz Cofer Duration: 1 class period</p>	<ul style="list-style-type: none"> • apply knowledge of diction, syntax, and imagery to understanding an new text • plan and generate interview questions • generate a draft using periodic, cumulative, and balanced sentences • reflect on reading strategies 		<p>Self-explanatory.</p>
<p>1.11 Creating a Playlist for a Novel Duration: ½ class period</p>	<ul style="list-style-type: none"> • analyze the nuances of a literary character • extend understanding of characterization by making a text-to-world connections via music 		<p>May allow students to use iPods to actually create the playlist.</p>
<p>1.12 Viewing an Interview Duration: 1 class period</p>	<ul style="list-style-type: none"> • summarize questions and answers from an interview • classify interview questions as open-ended and follow-up • create open-ended follow-up questions • write a reflection 		<p>Before this lesson, find and preview a clip of an interview to use with this lesson. Emphasis on student interest or current event.</p>
<p>1.13 Reading an Interview Narrative Article: "Bethany Only Looking Ahead,"</p>	<ul style="list-style-type: none"> • identify aspects of voice in an interview write-up 		<p>Self-explanatory.</p>

by Jan Ten Bruggencate Duration: ¾ class period	<ul style="list-style-type: none"> • recognize the effect of direct and indirect quotations in conveying voice • review and edit a draft for correct punctuation of quotations 		
1.14 Interviewing Together Duration: 1 class period	<ul style="list-style-type: none"> • conduct an interview • summarizing and paraphrasing a quote • synthesize answers and create a report of a Q and A interview • write a narrative of an interview employing descriptive details, setting, direct and indirect quotations 		Book an interview in advance with a student or a teacher. Perhaps interview a successful Senior in your building.
1.15 Planning an Interview Duration: ½ class period	<ul style="list-style-type: none"> • produce a plan of an interview 		Self-explanatory.
Embedded Assessment 1 Presenting an Interview Narrative Duration: 1 ½ class periods	<ul style="list-style-type: none"> • conduct an interview • write a interview narrative that effectively portrays voice and the experience of the interviewee • take the draft through all the stages of the writing process 		This is a process writing piece for collection per Kenton County's Writing Continuum. (Narrative/Informational/Explanatory)
Learning Focus: How Can You Appeal to Readers? 1.16 Teens and Books: What Are the Influences? Article: "As If! Marketing to Older Teens," by Judith Rosen Duration: 1 ½ class periods	<ul style="list-style-type: none"> • design, conduct, and interpret a peer survey • compare and contrast current issues affecting teens' reading choices • analyze a persuasive text for the elements of an effective argument • create a persuasive text 		Use a timer for think-pair-share. Use a timer to conduct <i>brief</i> mini-interviews (online-stopwatch.com or SMARTboard timer).
1.17 Examining Ads and Reviewing Appeals	<ul style="list-style-type: none"> • identify common techniques used in advertising 		Before teaching lesson, bring/find samples of advertisements to match

Duration: $\frac{3}{4}$ class period	<ul style="list-style-type: none"> explain why certain advertising techniques appeal to specific audiences 		specific rhetorical techniques.
1.18 Using Rhetoric and Persuading an Audience Duration: 1 class period	<ul style="list-style-type: none"> understand the components of rhetoric and their effectiveness analyze the use of rhetoric in advertising draft a persuasive text 		Consider ahead of time how you want to group students (by ability, by interest, SOS, etc.).
1.19 Sampling Ads and Planning an Campaign Duration: $\frac{1}{4}$ class period	<ul style="list-style-type: none"> describe the characteristics of a variety of media channels understand how to select the media channels that are most appropriate for a specific audience 		Self-explanatory - plan for technology use (podcasts, video commercials, etc.). Consider using strategically selected clips from <i>The Apprentice</i> to teach advertising skills and group skills.
Embedded Assessment 2: Creating an Ad Campaign for Novel Duration: 3 class periods	<ul style="list-style-type: none"> collaborate with peers to create an advertising campaign for student's independent reading incorporate three different media channels, persuasive techniques, and advertising campaigns 		Consider assigning portions for homework – using class-time for project check-points.
Unit Reflection Duration: $\frac{1}{2}$ class period	<ul style="list-style-type: none"> monitor comprehension and growth through a reflective process synthesize understanding of individual reading and writing processes and strategies self-assess mastery of key concepts and terms 		Emphasize Question 4.
SpringBoard Online Unit 1 Assessment Duration: 1 class period			As with all Unit Assessments, you may conduct this any way you like (print, online at home, during class).
Assessment and Performance Opportunities	Additional Resources		Teacher Reflection

<p>SpringBoard Online Writing Workshop 1: Writing Process SpringBoard Online Writing Workshop 6: Expository Writing SpringBoard Online Writing Workshop 8: Persuasive Writing</p> <p>SpringBoard Portfolio SpringBoard Unit 1 Assessment</p>	<p><i>SpringBoard Grammar and Usage Handbook</i> SpringBoard Literature Circles: Independent Reading—Focus: First person novels with identifiable voices that address the coming of age thematic concept.</p>	
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ELA SpringBoard Curriculum Map
Duration: 30 ¾ Days/ 21 Days
Level 4, Unit 2: Defining Style

Unit Overview	Essential Question	Academic Vocabulary	AP College/Readiness
<p>Through the ages, stories have been passed from generation to generation. Then, sometime between 1830 and 1835, Edgar Allan Poe began to write structured stories for various magazines. His structure provided a format that characterizes the genre today. Poe felt that a story should be short enough to be read in one sitting and that it should contain a single line of action with a limited number of characters, building to a climactic moment and then quickly reaching resolution. Poe’s influence can also be felt in modern cinema through the unique style of film director Tim Burton. This unit will uncover the connection between Poe and Burton along with the commonalities between written texts and visual texts. This unit also introduces the ways that directors of visual media affect or manipulate the audience’s reactions. By studying film, you will come to see film as a separate and unique genre, worthy of serious study along with drama, poetry, fiction, and prose.</p>	<ol style="list-style-type: none"> 1. How do authors and directors use specific techniques to achieve a desired effect? 2. What are the essential features of an effective style analysis? 	<p>Point of View Commentary Cinematic Techniques</p> <ul style="list-style-type: none"> • shots • framing • camera angles • camera movements • lighting • editing techniques • sound <p>Style Effect</p>	<ul style="list-style-type: none"> • Develop a firm understanding of how an author presents themes, ideas, and/or images by means of literary and stylistic elements • Understand the relationship between an author’s purpose, use of literary/stylistic/cinematic devices, and the effect of those choices • Applying the writing process to a literary/style analysis essay
SpringBoard Activities	Content Focus (Learning Objective)	Focus Standard	Comments
<p>Learning Focus: Making the Text Come to Life 2.1 Previewing the Unit Duration: ½ class period</p>	<ul style="list-style-type: none"> • analyze the skills and knowledge necessary for success in this unit • activate prior knowledge and preview the unit’s 		<p>Unpacking embedded assessment always critical.</p>

	essential questions and academic vocabulary		
2.2 An Eye for an Eye Duration: ¾ class period	<ul style="list-style-type: none"> • interpret quotations and synthesize information • connect quotations about revenge to personal experience • use the writing process to draft a reflective essay 		Consider your groups beforehand.
2.3 “A Poison Tree” Poetry: “A Poison Tree,” by William Blake Duration: ½ class period	<ul style="list-style-type: none"> • analyze how an author achieves specific effects of tone and theme • apply and reflect on reading strategies that promote comprehension of complex ideas 		Self-explanatory.
2.4 Catacombs and Carnival Duration: ½ class period	<ul style="list-style-type: none"> • use context clues to clarify the meaning of unknown or ambiguous words • develop background knowledge for “The Cask of Amontillado” 		Be sure to find pictures of catacombs and Carnival in advance.
2.5 Opening the Cask Short Story: “The Cask of Amontillado,” by Edgar Allan Poe Duration: 1 class period	<ul style="list-style-type: none"> • predict outcomes based on clues in text • understand and explain nuances of character and the way characterization advances plot 		Consider for acceleration do not chunk in advance and assign as homework.
2.6 “The Cask of Amontillado” Story Diagram Duration: ½ class period	<ul style="list-style-type: none"> • identify short story elements and analyze their function within a narrative 		Note: Consider combining with 2.5 and previewing the Short Story Diagram for reading.
2.7 Irony in “The Cask of Amontillado” Duration: ½ class period	<ul style="list-style-type: none"> • analyze how the use of irony achieves specific effects 		Self-explanatory.
2.8 Visualizing the Ending of “The Cask of	<ul style="list-style-type: none"> • visualize in order to deepen 		Remember to get drawing

<p>Amontillado” Duration: ¾ class period</p>	<p>comprehension of a text</p> <ul style="list-style-type: none"> • identify images from a written text and apply them in a visual rendering 		<p>paper/markers in advance. Consider grouping beforehand.</p>
<p>2.9 Peer Interviews Duration: ¼ class period</p>	<ul style="list-style-type: none"> • draw on prior knowledge and experiences to elaborate on the meaning of events, main ideas, and themes in a text • formulate appropriate oral and written responses while interviewing or being interviewed 		<p>Consider grouping beforehand.</p>
<p>2.10 “The Stolen Party” – Close Reading Short Story: “The Stolen Party,” by Liliana Heker (translated by Alberto Manguel) Duration: ½ class period</p>	<ul style="list-style-type: none"> • read and interpret a short story • identify and recognize literary elements in a short story • identify multiple purposes for reading and select strategies to guide the reading 		<p>Advanced: Consider assigning this as independent reading and adding grammar extension. It’s a long-ish short story.</p>
<p>2.11 Visualizing the Ending of “The Stolen Party” Duration: ½ class period</p>	<ul style="list-style-type: none"> • visualize in order to elaborate and deepen comprehension of increasingly complex texts • identify the ways in which an author describes the setting 		<p>Collect “art” materials in advance.</p>
<p>2.12 Point of View in “The Stolen Party” Duration: 1 class period</p>	<ul style="list-style-type: none"> • identify and distinguish among points of view • rewrite a text in another point of view • understand that narrative perspective influences the interpretation of events, 		<p>Self-explanatory.</p>

	characters, and themes		
2.13 “The Stolen Party” Story Diagram Duration: ½ class period	<ul style="list-style-type: none"> • identify short story elements and analyze their function within a narrative • diagram major elements of a short story in order to gain a greater understanding of the author’s intended effects 		Assign Short Story Diagram as homework for all students. It should be familiar by now.
2.14 SIFTing through “Marigolds” Short Story: “Marigolds,” by Eugenia W. Collier Duration: 1 class period	<ul style="list-style-type: none"> • analyze theme, key ideas, main ideas, and supporting ideas within a complex text • understand internal and external conflicts 		You may have to review/teach the SIFT activity before reading “Marigolds.”
2.15 Working with Cinematic Techniques: Part 1 Duration: ½ class period	<ul style="list-style-type: none"> • analyze and interpret how directors use cinematic techniques to achieve specific effects 		This activity can be a tough sell for some teachers, depending on your students and your teaching style. Give it a shot, and adjust the duration of the hands-on activity for your own needs.
2.16 Applying Cinematic Techniques Duration: 1 class period	<ul style="list-style-type: none"> • identify cinematic techniques in a commercial • revise sketches and transform them into a storyboard • explain the effect of the cinematic choices 		Before class, make sure you have a video of a commercial ahead of time and identify the cinematic techniques within the selected commercial so that you will be able to guide your students.
Embedded Assessment 1: Creating a Storyboard Duration: 2 class periods	<ul style="list-style-type: none"> • transform a section of a printed text into a storyboard • write an explanation of the intended effects of cinematic choices • take the storyboard through all the stages of the writing process 		Consider making copies of the sharing and responding graphic organizer ahead of time.

<p>Learning Focus: What Is Your Style? 2.17 Film 101 Duration: 1 class period</p>	<ul style="list-style-type: none"> • consider media as a reflection of culture and self • draw on relevant prior knowledge and experience to make connections between text and film • explore, critique, and evaluate responses in a group discussion 		<p>Prepare a Venn Diagram graphic organizer to display and record class answers (electronically with a SMARTboard and/or document camera, or use chart paper?).</p>
<p>2.18 Film in Context: An Authorial Study Article: “Hollywood Outsider Tim Burton” Duration: 2 class periods</p>	<ul style="list-style-type: none"> • recognize that authors both use and deviate from genre norms to achieve specific effects • draw appropriate conclusions about research topics • develop context for the films to be analyzed • identify common themes 		<p>Consider subbing Tim Burton’s <i>Alice in Wonderland</i>. Set rules/procedures for class discussion.</p>
<p>2.19 Setting the Mood: Wonka Two Ways Novel: Excerpts from <i>Charlie and the Chocolate Factory</i> by Roald Dahl *Film: <i>Charlie and the Chocolate Factory</i> (2005), directed by Tim Burton Duration: 1 class period</p>	<ul style="list-style-type: none"> • analyze an author’s explicit purpose for writing • understand style elements (mood and tone) in two pieces of media • draw a direct connection between text and film, using textual evidence to support claims 		<p>Before class, make sure you have the equipment you need to show the film – note that the reading before the film is <i>lengthy</i>. This is long-ish activity.</p>
<p>2.20 Revisiting “Wonka”: Application of Film Terms Duration: ¾ class period</p>	<ul style="list-style-type: none"> • analyze how media producers use cinematic techniques to achieve specific effects • reflect on choices in direction to achieve a desired effect 		<p>You’ll need the DVD player again for this activity.</p>

<p>2.21 Working with Cinematic Techniques: Part 2 Duration: 1 class period</p>	<ul style="list-style-type: none"> • analyze how media producers use cinematic techniques to achieve specific effects • apply and reflect on effective strategies for reading film 		<p>Again with the DVD player.</p>
<p>2.22 Reading Film: <i>Edward Scissorhands</i> *Film: <i>Edward Scissorhands</i> (1990), directed by Tim Burton Duration: ½ class period</p>	<ul style="list-style-type: none"> • examine cinematic and literary elements of film (tone, mood, imagery, and motif) • clarify how media producers use conventional production elements to achieve specific effects • use context clues to make predictions 		<p>More film – have DVD player.</p>
<p>2.23 Reading Film: Screening Day A Duration: 1 class period</p>	<ul style="list-style-type: none"> • analyze how an author or director achieves specific effects and purposes through literary/cinematic devices • interpret author's (director's) purpose by analyzing literary/cinematic choices • craft an analytical statement and support it with evidence from the text 		<p>More film – have DVD player.</p>
<p>2.24 Reading Film: Screening Day B Duration: 1 class period</p>	<ul style="list-style-type: none"> • analyze how an author or director achieves specific effects and purposes through literary/cinematic techniques • interpret text by analyzing the author's purpose behind literary/cinematic choices 		<p>More film – have DVD player. Self-explanatory. Pay attention to essential question in this activity in Step 10.</p>

	<ul style="list-style-type: none"> • craft an analytical statement, support it with evidence from the text, and include reflective commentary to explain interpretations 		
2.25 Director's Chair: Visualizing a Scene Duration: 1 class period	<ul style="list-style-type: none"> • analyze and make meaning from a printed screenplay • predict how a director might capture a particular aspect of a screenplay and craft a reflection that rationalizes the prediction • visualize in order to elaborate on comprehension of a text 		Draw student attention to the reflection question, here.
2.26 Reading Film: Screening Day C Duration: 1 class period	<ul style="list-style-type: none"> • analyze how an author or director achieves specific effects and purposes through literary/cinematic techniques • interpret text by analyzing the author's purpose for making literary/cinematic choices • use appropriate closure and summative statements in writing 		More film – have DVD player.
2.27 Reading Film: Screening Day D Duration: 1 class period	<ul style="list-style-type: none"> • interpret text by analyzing the author's or director's purpose for literary/cinematic choices • craft a paragraph of film analysis 		More film – have DVD player.
2.28 Independent Viewing *Film: <i>Big Fish</i> (2004) and/or <i>Corpse Bride</i> (2005) by Tim Burton	<ul style="list-style-type: none"> • annotate text during and after viewing to identify key concepts, make connections, 		More film – have DVD player.

Duration: 1 $\frac{3}{4}$ class periods	<ul style="list-style-type: none"> and question the text • identify multiple purposes for reading and apply appropriate strategies during reading • understand and identify the connection between technique and effect in film 		
2.29 Portfolio Activity: Film Style Duration: $\frac{1}{2}$ class period	<ul style="list-style-type: none"> • create a prewriting document for the assessment style analysis essay • draw direct connections between style in film and text • demonstrate an understanding of film <i>as</i> text 		Self-explanatory.
2.30 Creating a Draft Duration: 1 $\frac{1}{2}$ class periods	<ul style="list-style-type: none"> • draft a text that presents a coherent and smooth progression of ideas and organization • evaluate a draft for revision purposes • synthesize information from multiple sources 		Save student drafts for writing continuum filing.
Embedded Assessment 2: Writing a Style Analysis Essay Duration: 2 class periods	<ul style="list-style-type: none"> • write an essay analyzing the cinematic style of director Tim Burton • focus on the ways the director uses stylistic techniques across films to achieve a desired effect • take the essay through all the stages of the writing process 		Writing Continuum Process Piece for Collection (Argumentative Literary Analysis)
Unit Reflection	<ul style="list-style-type: none"> • monitor comprehension and 		

Duration: ½ class period	<p>growth through a reflective process</p> <ul style="list-style-type: none"> • synthesize understanding of individual reading and writing processes and strategies • self-assess mastery of key concepts and terms 		
SpringBoard Online Unit 2 Assessment Duration: 1 class period			
Assessment and Performance Opportunities	Additional Resources		Teacher Reflection
SpringBoard Online Writing Workshop 9: Response to Literary and Expository Text SpringBoard Portfolio SpringBoard Unit 2 Assessment	<i>SpringBoard Grammar and Usage Handbook</i> SpringBoard Literature Circles: Independent Reading – Focus: Novels related to mystery, fantasy, or magical realism		Do it!



ELA SpringBoard Curriculum Map
Duration: 24 ½ Days/ 17 Days
Level 4, Unit 3: Exploring Poetic Voices

Unit Overview	Essential Question	Academic Vocabulary	AP College/Readiness
<p>Poetry most poignantly conveys the power of words, of feelings, and of images. Since we are surrounded by poetry in its various forms on a daily basis—for example, popular music, billboards, and advertising jingles, it is important to understand the fundamentals of the genre. At the same time, you should appreciate and enjoy poetry independently, free from teacher interpretation. As Walt Whitman noted in his poem, “Song of Myself,”</p> <p>Stop this day and night with me and you shall possess the origin of all poems, You shall possess the good of the earth and sun (there are millions of suns left) You shall no longer take things at second or third hand, nor look through eyes of the dead, nor feed on the spectres in books, You shall not look through my eyes either, nor take things from me, You shall listen to all sides and filter them from yourself. —Walt Whitman, Leaves of Grass</p>	<ol style="list-style-type: none"> 1. What is poetry? 2. What can a writer learn from studying an author’s craft and style? 	<p>Poetic Structure</p> <ul style="list-style-type: none"> • free verse • line breaks • stanzas <p>Diction Imagery Figurative Language Syntax</p>	<ul style="list-style-type: none"> • Engage in close reading and analysis of poetry in many forms • Analyze one poet’s style extensively and write a style analysis essay • Apply the various stages of the writing process • Write in a variety of modes • Oral interpretation and communication
SpringBoard Activities	Content Focus (Learning Objective)	Focus Standard	Comments
<p>Learning Focus: What Does My Voice Represent? 3.1 Previewing the Unit Duration: ½ class period</p>	<ul style="list-style-type: none"> • analyze the skills and knowledge necessary for success in this unit • activate prior knowledge 		<p>Unpacking embedded assessment always critical.</p>

	and preview the unit's essential questions and academic vocabulary		
3.2 What Is Poetry? Poetry: "Poetry," by Pablo Neruda Duration: 1 class period	<ul style="list-style-type: none"> • activate prior knowledge by exploring beliefs about and experiences with poetry • understand the process of making meaning from a poem • write a poem expressing perceptions of poetry 		Self-explanatory.
3.3 A Writer Speaks About Poetry Essays: from <i>Poemcrazy: Freeing Your Life with Words</i> , by Susan Goldsmith Wooldridge Duration: ¾ class period	<ul style="list-style-type: none"> • discover how authors generate ideas • interpret a writer's perspective on poetry • analyze the craft and style of professional writers 		Plan ahead for grouping, timing, the usual. Advanced: You may have your accelerated students read all of the essays rather than jigsaw.
3.4 Literary Devices Scavenger Hunt Duration: ½ class period	<ul style="list-style-type: none"> • access prior knowledge about literary devices • understand the function and use of literary devices 		Consider assigning as homework (depending on timing).
3.5 A Catalogue of Coming-of-Age Experiences Poetry: "Nikki Rosa," by Nikki Giovanni Duration: 1 class period	<ul style="list-style-type: none"> • draft an autobiographical narrative for the introduction of the poetry anthology • examine the structure of a free-verse catalogue poem • analyze a text for imagery and tone • create a free-verse poem in the style of a published author 		Self-explanatory.
3.6 Structure in Poetry Poetry: "We Real Cool," by Gwendolyn Brooks Duration: ½ class period	<ul style="list-style-type: none"> • interpret a poem focusing on musical devices • analyze a poem's structure 		Self-explanatory.

	<p>(line breaks, stanzas, sense units)</p> <ul style="list-style-type: none"> • present an oral interpretation 		
<p>3.7 Exploring Diction and Imagery Poetry: “Fast Break,” by Edward Hirsch Duration: ¾ class period</p>	<ul style="list-style-type: none"> • analyze a poem for voice, imagery, and diction • identify, analyze, and critique the function of voice, imagery, and diction • create an original poem emulating the author’s style and/or incorporating the literary devices analyzed 		Self-explanatory.
<p>3.8 Extending Metaphor and Symbol Poetry: “Identity,” by Julio Noboa Polanco Duration: 1 class period</p>	<ul style="list-style-type: none"> • analyze the function and effect of an extended metaphor • create a poem incorporating an extended metaphor • make a connection between a poem’s content and symbolic visuals 		Self-explanatory.
<p>3.9 Hyperbolic Me with Allusions Poetry: “Ego Tripping,” by Nikki Giovanni Duration: 1 class period</p>	<ul style="list-style-type: none"> • identify and critique the function of hyperbole and allusion • write an analytical statement examining figurative language • create an original poem emulating the author’s style 		Advanced: Assign students homework – extra reading from a poet of choice (Lorde, Giovanni, or Polanco).
<p>3.10 Exploring Theme Poetry: “Hanging Fire,” by Audre Lorde Duration: 1 class period</p>	<ul style="list-style-type: none"> • analyze a poem to identify a thematic concept • write a response to literature making an assertion about theme • identify and critique the 		Self-explanatory.

	<ul style="list-style-type: none"> function of a literary device create an original poem emulating the author's style and/or incorporating the use of the literary devices analyzed 		
<p>3.11 Odes to Someone Special</p> <p>Poetry: "Ode to My Socks," by Pablo Neruda</p> <p>Poetry: "Abuelito Who," by Sandra Cisneros</p> <p>Duration: ¾ class period</p>	<ul style="list-style-type: none"> analyze odes for figurative language create an original ode emulating the authors' style 		Self-explanatory.
<p>3.12 Coming of Age in Sonnets</p> <p>Sonnet: "Sonnet 18," by William Shakespeare</p> <p>Duration: 1 class period</p>	<ul style="list-style-type: none"> examine the structure of a sonnet create an original sonnet 		Advanced: Have students explore other sonnets by William Shakespeare.
<p>Embedded Assessment 1:</p> <p>Creating a Poetry Anthology</p> <p>Duration: 3 class periods</p>	<ul style="list-style-type: none"> create a thematic poetry anthology with an introduction to the collection, seven or eight original poems with complementary visuals write a reflection explaining the style and content of the work take the poetry anthology through all the stages of the writing process 		Consider assigning as a homework project – perhaps building checkpoints into classtime.
<p>Learning Focus: A Signature Style</p> <p>3.13 More Work with Connotation</p> <p>Poetry: "In Response to Executive Order 9066," by Dwight Okita</p> <p>Duration: 1 class period</p>	<ul style="list-style-type: none"> analyze a poem for connotation reinforce poetry analysis write a style-analysis paragraph 		<p>Emphasize the learning focus on page 229 to help students understand where the unit is going for the upcoming collected piece.</p> <p>Focus clearly on Step 1 – requires some teacher-prep.</p>
<p>3.14 Tone-Deaf – Exercises on Tone in Poetry</p> <p>*Song: "Smells Like Teen Spirit," recorded by Nirvana and by Tori Amos</p>	<ul style="list-style-type: none"> understand tone write an analytical paragraph on the effect of 		Be ready to play music – probably accessible on youtube.

Duration: $\frac{3}{4}$ class period	tone		
3.15 Poetry Analysis of "Young" Poetry: "Young," by Anne Sexton Duration: $\frac{3}{4}$ class period	<ul style="list-style-type: none"> analyze poetry 		Self-explanatory.
3.16 Poetry Café Poetry: "Combing," by Gladys Cardiff Poetry: "I Wandered Lonely as a Cloud," by William Wordsworth Poetry: "Harlem," by Langston Hughes Poetry: "'Hope' is the thing with feathers," by Emily Dickinson Poetry: "Scars," by Daniel Halpern Poetry: "American Hero," by Essex Hemphill Duration: 2 class periods	<ul style="list-style-type: none"> independently apply a poetry analysis strategy plan and present an oral interpretation of a poem 		Consider showing Slam Poetry from 2010 Winter Olympics along with other samples you find ahead of time.
3.17 Getting Kidnapped by a Poet Poetry: "The Beep Beep Poem," by Nikki Giovanni Poetry: "kidnap poem," by Nikki Giovanni Duration: $\frac{1}{2}$ class period	<ul style="list-style-type: none"> examine stylistic elements in an author's work 		Good grammar extension – make time if possible!
3.18 Syntax Surgery Duration: $\frac{3}{4}$ class period	<ul style="list-style-type: none"> apply poetry analysis strategies generate a strong thesis analyze and revise draft statements for syntax apply revision strategies 		Overhead transparency? I mean, if you have a SMARTboard, or a document camera, seriously, don't use a transparency. Seriously.
3.19 Generating a Rhetorical Plan Duration: $\frac{1}{2}$ class period	<ul style="list-style-type: none"> extract ideas from the thesis to explore in topic sentences create a rhetorical plan for the essay generate a first draft 		Emphasize this activity: students are preparing to present a poet, here.
Embedded Assessment 2: Analyzing and Presenting a Poet Duration: 4 class periods	<ul style="list-style-type: none"> analyze a collection of work from a poet write a style-analysis essay present an oral interpretation of a poem to the class 		Writing Continuum Process Piece for Collection (Argumentative Literary Analysis)

<p>Unit Reflection Duration: ½ class period</p>	<ul style="list-style-type: none"> • monitor comprehension and growth through a reflective process • synthesize understanding of individual reading and writing processes and strategies • self-assess mastery of key concepts and terms 		
<p>SpringBoard Online Unit 3 Assessment Duration: 1 class period</p>			
<p>Assessment and Performance Opportunities</p>	<p>Additional Resources</p>		<p>Teacher Reflection</p>
<p>SpringBoard Online Writing Workshop 3: Poetry SpringBoard Online Writing Workshop 9: Response to Literary and Expository Text</p> <p>SpringBoard Portfolio SpringBoard Unit 3 Assessment</p>	<p><i>SpringBoard Grammar and Usage Handbook</i> SpringBoard Literature Circles: Independent Reading – Focus: Collection of poetry or a story written in poetic form</p>		



ELA SpringBoard Curriculum Map
Duration: 40 Days/ 27 Days
Level 4, Unit 4: Interpreting Drama Through Performance

Unit Overview	Essential Question	Academic Vocabulary	AP College/Readiness
<p>“All the world’s a stage and all the men and women merely players...” —William Shakespeare (1564–1616) In this line from <i>As You Like It</i>, William Shakespeare reminds us of the connection between drama and our lives. One of his most famous plays is <i>The Tragedy of Romeo and Juliet</i>, a “coming of age” drama widely read by students. The play has everything an Elizabethan or a modern audience could ask for—romance, combat, comedy, and death. Over the centuries, the play has inspired artists, musicians, choreographers, and filmmakers. It has even been the basis for different texts such as the musical <i>West Side Story</i> and the action film <i>Romeo Must Die</i>. Shakespeare’s language, his insight into human nature, and his creative sense of theater are the qualities that make his plays memorable. By speaking lines, performing scenes, hearing the language, and viewing various directors’ interpretations, your experience with <i>Romeo and Juliet</i> will bring the play to life.</p>	<p>1. What are the essential features of an effective drama and/or dramatic performance?</p> <p>2. How have the strategies I have learned this year helped me to be a better reader, writer, speaker, and listener?</p>	<p>Drama Tragedy Theatrical Elements</p> <ul style="list-style-type: none"> • sets • props • costumes • lighting • sound effects/music <p>Interpretation Meta-cognition</p>	<ul style="list-style-type: none"> • Read and analyze a work from another century, with an emphasis on understanding archaic words and syntactic structure • Interpret literature through close reading, literary analysis, and application of literary elements • Research historical, social, and cultural contexts of Shakespeare’s drama, <i>Romeo and Juliet</i> • Evaluate strategies for learning
SpringBoard Activities	Content Focus (Learning Objective)	Focus Standard	Comments
<p>Writing Workshop (Duration: approximately 1 week)</p>	<ul style="list-style-type: none"> • Practice skills for on-demand assessment. 		<p>Writing Continuum On-demand Piece to be collected: must occur during Unit 4.</p>

<p>Learning Focus: Expressing Your Vision of Shakespeare</p> <p>4.1 Previewing the Unit</p> <p>Duration: ½ class period</p>	<ul style="list-style-type: none"> • analyze the skills and knowledge necessary for success in this unit • activate prior knowledge and preview the unit’s essential questions and academic vocabulary 		
<p>4.2 Mask Monologues</p> <p>Poetry: “We Wear the Mask,” by Paul Laurence Dunbar</p> <p>Duration: 1 class period</p>	<ul style="list-style-type: none"> • build fluency, confidence and poise when speaking in front of an audience • use simple props effectively • demonstrate appropriate volume in vocal delivery 		
<p>4.3 Who’s Who in Verona</p> <p>Duration: 1 class period</p>	<ul style="list-style-type: none"> • explore the concept of drama • analyze relationships between characters in a play • demonstrate understanding of visual delivery • evaluate group work 		
<p>4.4 The Prologue: So Much from One Sonnet</p> <p>Sonnet: Prologue from <i>The Tragedy of Romeo and Juliet</i>, by William Shakespeare</p> <p>Duration: 1 class period</p>	<ul style="list-style-type: none"> • understand tragedy • recognize the function of the chorus • reinforce understanding of the Shakespearean sonnet • memorize, paraphrase, and deliver verse 		
<p>4.5 A Sorrowful Son, a Dutiful Daughter</p> <p>Duration: 1 class period</p>	<ul style="list-style-type: none"> • recognize evolution in the English language • understand and analyze syntax • analyze author’s use of figurative language 		
<p>4.6 A Timeline of Events</p>	<ul style="list-style-type: none"> • identify plot events 		

Duration: ¼ class period	<ul style="list-style-type: none"> analyze how plot is advanced 		
4.7 You Are Cordially Invited Duration: 1 ½ class periods	<ul style="list-style-type: none"> demonstrate appropriate oral delivery use simple props analyze author's use of language structure, distinguishing between verse and prose apply understanding of elements of visual delivery 		
4.8 Comparing Film Interpretations: An Old Accustomed Feast *Film: Two film interpretations of <i>Romeo and Juliet</i> Duration: 1 ½ class periods	<ul style="list-style-type: none"> understand interpretation and theatrical elements compare and evaluate filmed productions compare and contrast media versions with written text 		
4.9 Persuasive Prompt Duration: ¾ class period	<ul style="list-style-type: none"> compose a persuasive text in response to a prompt reflect on the use of strategies 		
4.10 Developing Dramaturges Duration: 2 ½ class periods	<ul style="list-style-type: none"> formulate research topics grounded in a text use print and electronic resources to research information 		
4.11I Pray You, Speak Plainly, Please Duration: ½ class period	<ul style="list-style-type: none"> translate Shakespearean language into current English demonstrate appropriate vocal delivery 		
4.12 Comparing Film Interpretations: The Balcony Scene *Film: Two film interpretations of <i>Romeo and Juliet</i>	<ul style="list-style-type: none"> compare and evaluate media productions compare and contrast 		

Duration: 1 class period	<p>media versions with written text</p> <ul style="list-style-type: none"> • analyze blocking in a scene • develop a plan for blocking in performances • plan and reflect on use of strategies 		
4.13 Poetry, Paraphrased Duration: ½ class period	<ul style="list-style-type: none"> • build fluency with Shakespeare’s language • identify literary devices and their effects • reflect on use of paraphrasing as a strategy 		
4.14 Foiled Again Duration: 1 class period	<ul style="list-style-type: none"> • recognize how puns affect and inform characterization • understand how a character foil enhances the understanding of the main character 		
4.15 Short Shrift: A Quick Wedding Duration: 1 class period	<ul style="list-style-type: none"> • visualize a scene and plan a performance • build fluency with Shakespeare’s language • apply the concept of coming of age to <i>Romeo and Juliet</i> 		
4.16 Acting Companies Duration: 1 class period	<ul style="list-style-type: none"> • collaborate on planning for a performance • draft a text for a specific audience 		
4.17 “A Plague o’ Both Your Houses Duration: 1 class period	<ul style="list-style-type: none"> • orally interpret a literary text • draft a persuasive text 		
4.18 Comparing Film Interpretations: “And Fire-eyed Fury Be My Conduct Now” *Film: Multiple film interpretations of <i>Romeo and Juliet</i>	<ul style="list-style-type: none"> • compare and evaluate film productions • plan for performances 		

Duration: 2 class periods	<ul style="list-style-type: none"> • draft a response to a writing prompt 		
4.19 Emotional Roller Coaster Duration: 1 class period	<ul style="list-style-type: none"> • recognize conflicts in a drama • analyze an author's use of figurative language 		
4.20 "But Now I'll Tell Thee Joyful Tidings, Girl" Duration: 1 class period	<ul style="list-style-type: none"> • analyze characterization and conflict • explore and evaluate a character's options • draft a persuasive text 		
4.21 "And, If Thou Darest, I'll Give Thee Remedy" Duration: 1 class period	<ul style="list-style-type: none"> • interpret a subtext • analyze conflict in drama • rehearse oral interpretation and movement • evaluate characters' choices 		
4.22 "...I Needs Must Act Alone" Drama: Excerpt from <i>Romeo and Juliet</i> , Act IV, Scene 3, by William Shakespeare Duration: 1 class period	<ul style="list-style-type: none"> • analyze a character's voice • develop a plan for a performance 		
4.23 Shakespeare in Art *Art: Any painting of a scene from <i>Romeo and Juliet</i> Duration: ¾ class period	<ul style="list-style-type: none"> • interpret a visual text • plan for performances 		
4.24 "Then I Defy You, Stars!" Duration: ½ class period	<ul style="list-style-type: none"> • apply reading strategies in order to read a challenging text independently • plan and reflect on use of strategies • appraise a character's options 		
4.25 Comparing Film Interpretations: "Thus with a Kiss I Die" *Film: Multiple film interpretations of <i>Romeo and Juliet</i> Duration: 1 ½ class periods	<ul style="list-style-type: none"> • compare and evaluate film interpretations • draft a response 		

<p>4.26 “Some Shall Be Pardoned, and Some Punished” Duration: 2 class periods</p>	<ul style="list-style-type: none"> • plan for an essay of argumentation • write a response to literature under time constraints 		
<p>Embedded Assessment 1: Presenting a Shakespearean Scene Duration: 7 days</p>	<ul style="list-style-type: none"> • work within acting companies • interpret, rehearse, and perform a scene from <i>Romeo and Juliet</i> • prepare notebook to accompany the scene 		
<p>Learning Focus: Measuring My Growth 4.27 Reflecting on Growth: Speaking and Listening Duration: ¼ class period</p>	<ul style="list-style-type: none"> • reflect on processes for creating a performance • reflect on growth in speaking and listening 		
<p>4.28 Reflecting on Growth: Reading and Writing Duration: 1 class period</p>	<ul style="list-style-type: none"> • recognize elements that connect readers to texts • reflect on growth in reading and writing through use of strategies 		
<p>Embedded Assessment 2: Writing a Metacognitive Reflection Duration: 2 class periods</p>	<ul style="list-style-type: none"> • write a reflective essay about growth as a reader, writer, speaker, and listener • include examples of strategies used this year • explain how those strategies helped to improve your ability to read and comprehend challenging texts and write and present original texts 		
<p>Unit Reflection</p>	<ul style="list-style-type: none"> • monitor comprehension and 		

Duration: ½ class period	<p>growth through a reflective process</p> <ul style="list-style-type: none"> • synthesize understanding of individual reading and writing processes and strategies • self-assess mastery of key concepts and terms 		
SpringBoard Online Unit 4 Assessment Duration: 1 class period			
Assessment and Performance Opportunities	Additional Resources		Teacher Reflection
SpringBoard Online Writing Workshop 6: Expository Writing SpringBoard Portfolio SpringBoard Unit 4 Assessment	<i>SpringBoard Grammar and Usage Handbook</i> SpringBoard Literature Circles: Independent Reading – Focus: A play, a collection of short stories, or a nonfiction book that connects to Shakespeare or Shakespearean themes		



ELA SpringBoard Curriculum Map
Duration: 35 ½ Days/ 25 Days
Level 4, Unit 5: Coming of Age Amidst Controversy

Unit Overview	Essential Question	Academic Vocabulary	AP College/Readiness
<p>In this unit, you will encounter a longer, more complex text that deals with the concept of coming of age. Like Romeo and Juliet, who are confronted with prejudice in their world, Jem and Scout in Harper Lee’s novel <i>To Kill a Mockingbird</i> confront prejudice in their community. Jem and Scout are more fortunate than Romeo and Juliet because their father is a model of tolerance, rationality, and compassion. The two children learn from their father and from their experiences how best to live in a less-than-perfect world. In your reading, you will trace a sustained development of character, setting, conflict, and you will examine how these relate to theme. Also, you will consider how social, cultural, geographical, and historical context can affect both the writer’s construction of a text and the readers’ responses to it.</p>	<ol style="list-style-type: none"> 1. What are the essential elements of an effective informative presentation? 2. What impact does historical, cultural, geographical, and social context have on a novel and on the reaction of readers to it? 	<p>Context Annotated Bibliography Thematic Statement Characterization Audience Analysis</p>	<ul style="list-style-type: none"> • Research the cultural, historical, social, and geographical context of a novel and apply the research to an understanding and appreciation of the work • Read and analyze a novel of literary merit • Apply close textual analysis for use of language and the complex relationships between literary elements and thematic development
SpringBoard Activities	Content Focus (Learning Objective)	Focus Standard	Comments
<p>Learning Focus: Setting the Context 5.1 Previewing the Unit Duration: ½ class period</p>	<ul style="list-style-type: none"> • analyze the skills and knowledge necessary for success in this unit • activate prior knowledge and preview the unit’s essential questions and academic vocabulary 		<p>Advanced: all advanced classes must get through all 5 units. Other classes may not get past the 4th unit.</p>
<p>5.2 Exploring My Opinions</p>	<ul style="list-style-type: none"> • set a context for study of 		

<p>Duration: $\frac{3}{4}$ class period</p>	<p>thematic ideas</p> <ul style="list-style-type: none"> • defend and discuss opinions and evidence • apply listening and speaking strategies to large group discussions 		
<p>5.3 A Time and a Place *Photographs: Southern life during the 1930s Duration: 1 class period</p>	<ul style="list-style-type: none"> • demonstrate inquiry-based research • identify and assess aspects of the social, historical, cultural, and geographical context of the novel • illustrate aspects of the novel's setting 		
<p>5.4 What is Context? Duration: $\frac{1}{4}$ class period</p>	<ul style="list-style-type: none"> • analyze the meaning of social, historical, cultural, and geographical context • review the skills and knowledge necessary to investigate and present information on a topic 		
<p>5.5 Putting the Text in Context Informational Text: "Jim Crow: Shorthand for Separation," by Rick Edmonds Informational Text: Jim Crow Laws, Created by the Interpretive Staff of the Martin Luther King Jr. National Historic Site Duration: 1 class period</p>	<ul style="list-style-type: none"> • define and identify significant terms that illuminate the novel's context • categorize and analyze elements of the social, legal, and cultural context of the novel • develop questions for possible research 		
<p>5.6 Preparing for Research Duration: 2 class periods</p>	<ul style="list-style-type: none"> • formulate a guiding question and additional focus questions for research on a topic • devise a group plan for 		

<p>5.7 Collecting Resources Duration: 2 class periods</p>	<p>research</p> <ul style="list-style-type: none"> • evaluate and choose sources appropriate to the guiding question • identify relevance of information from secondary sources to research questions • summarize and synthesize information from a secondary source • produce an annotated bibliography 		
<p>5.8 Audience Analysis Duration: 1 class period</p>	<ul style="list-style-type: none"> • analyze how presenters can encourage active engagement by listeners and overcome barriers to listening • construct an oral presentation plan, organizing information around key concepts • use levels of questioning to generate and evaluate questions for listening 		
<p><u>Embedded Assessment 1:</u> Historical Investigation and Presentation Duration: 3 class periods</p>	<ul style="list-style-type: none"> • investigate the historical, cultural, social, or geographical context of <i>To Kill a Mockingbird</i> • make an oral presentation of findings, with audio or visual support • prepare a notetaking handout for audience to use • take the presentation through all the stages of the 		

<p>Learning Focus: How Do a Million Little Parts Equal a Whole? 5.9 Reflecting on Growth: Researching and Presenting Duration: 1 class period</p>	<p>writing process</p> <ul style="list-style-type: none"> reflect on and evaluate processes of research and delivering a presentation reflect on and self-assess growth in speaking and listening 		
<p>5.10 A Scouting Party *Novel: <i>To Kill a Mockingbird</i>, by Harper Lee *Film: Clips from <i>To Kill a Mockingbird</i>, by Robert Mulligan Duration: 1 class period</p>	<ul style="list-style-type: none"> predict, infer, and interpret, based on close reading of print and nonprint materials identify the novel's point of view apply strategies for understanding new vocabulary 		
<p>5.11 Visualizing Setting Duration: 1 ½ class periods</p>	<ul style="list-style-type: none"> analyze a passage for diction and imagery apply close reading as a strategy for making meaning from a text develop an interpretive statement about the effect of setting identify a subplot and trace the relationships among main and secondary characters 		
<p>5.12 Making Connections Duration: 1 class period</p>	<ul style="list-style-type: none"> identify and discuss textual connections as a strategy for making meaning analyze character through an oral interpretation 		
<p>5.13 Making Predictions Duration: 1 class period</p>	<ul style="list-style-type: none"> infer and predict based on textual evidence 		

	<ul style="list-style-type: none"> • synthesize information about a character in order to write from the character's point of view 		
<p>5.14 Drawing Inferences Duration: 1 class period</p>	<ul style="list-style-type: none"> • make inferences and draw appropriate conclusions • identify evidence from the text to support inferences • read interpretively as well as literally 		
<p>5.15 Lessons from the Neighborhood Duration: ½ class period</p>	<ul style="list-style-type: none"> • synthesize evidence from the text to create an interpretation • evaluate how a minor character has affected the major characters • infer and predict the significance of a character's role • discuss the function of motif in understanding theme 		
<p>5.16 Questioning the Text Duration: 1 ½ class periods</p>	<ul style="list-style-type: none"> • compose levels of questions to interpret text 		
<p>5.17 Examining the Title Duration: ¼ class period</p>	<ul style="list-style-type: none"> • consider the meaning of the title • practice close reading and inferring meaning 		
<p>5.18 Pin the Quote on Atticus Novel: Excerpt from <i>To Kill a Mockingbird</i>, by Harper Lee Duration: 1 class period</p>	<ul style="list-style-type: none"> • connect a chapter to a larger understanding of the novel • evaluate evidence in support of an interpretive claim • analyze a character based 		

	<ul style="list-style-type: none"> on textual evidence independently apply reading strategies to new text 		
<p>5.19 Exploring the Issues in <i>To Kill a Mockingbird</i> Duration: 1 class period</p>	<ul style="list-style-type: none"> identify the skills and knowledge necessary to analyze a passage brainstorm topics relevant for an essay about “coming of age” identify foreshadowing and make predictions 		
<p>5.20 Changing the Scene Duration: 1 class period</p>	<ul style="list-style-type: none"> analyze the significance of a new setting and a new character in the novel discuss major ideas in small groups independently analyze how textual elements support thematic interpretations 		
<p>5.21 Comparing Print and Film Text Duration: 1 class period</p>	<ul style="list-style-type: none"> analyze a passage closely and explain it within the context of the entire novel compare and contrast aspects of character and conflict as presented in print and film text observe and analyze the effects of a director’s choices in film and an author’s choices in text 		
<p>5.22 Analyzing Atticus’s Closing Argument Novel: Excerpt from <i>To Kill a Mockingbird</i>, by Harper Lee Duration: 2 class periods</p>	<ul style="list-style-type: none"> analyze a speaker’s rhetorical appeals identify the connection between audience, context, and a speaker’s appeals 		

	<ul style="list-style-type: none"> • evaluate how effectively a print text was transformed into a film text 		
<p>5.23 Reflection on the Verdict Duration: 1 class period</p>	<ul style="list-style-type: none"> • participate in an oral evaluation of an event through a Socratic Seminar • discuss how prejudice influences justice in the novel • understand the influence of context on the construction of a text 		
<p>5.24 The World of Fragrant Ladies Duration: 1 class period</p>	<ul style="list-style-type: none"> • explore the relationship between conflict and theme • analyze how characters represent competing points of view in a text • read a passage closely for textual evidence 		
<p>5.25 Exploring Insights Duration: $\frac{3}{4}$ class period</p>	<ul style="list-style-type: none"> • evaluate quotations as evidence for an interpretive claim • articulate key thematic subjects of the novel 		
<p>5.26 Standing in Borrowed Shoes Duration: 1 class period</p>	<ul style="list-style-type: none"> • evaluate quotations as evidence for interpretive claims • analyze the function of characters as representations of competing values in the novel • examine and categorize the relationships between primary, dynamic characters and secondary, 		

<p>5.27 Scout and Boo Duration: ½ class period</p>	<p>or flat, static characters</p> <ul style="list-style-type: none"> • explain the connection between two major motifs and themes • interpret the significance of the title and its relationship to character • articulate a character’s function in the expression of the novel’s theme 		
<p>Embedded Assessment 2: Analyzing a Passage from <i>To Kill a Mockingbird</i> Duration: 3 class periods</p>	<ul style="list-style-type: none"> • write a literary essay that analyzes a short passage that depicts a key scene from <i>To Kill a Mockingbird</i> • discuss the passage in terms of literary elements of the novel • explain how the passage relates to the thematic development of the work as a whole • take the essay through all the stages of the writing process 		
<p>5.28 Contextualizing Controversy Essay: from “In Defense of <i>To Kill a Mockingbird</i>,” Nicholas J. Karolides, et al. Duration: ½ class period</p>	<ul style="list-style-type: none"> • discuss how context influences a reader’s response to a text • explore the nature of censorship 		
<p>Unit Reflection Duration: ½ class period</p>	<ul style="list-style-type: none"> • monitor comprehension and growth through a reflective process • synthesize understanding of individual reading and writing processes and strategies 		

	<ul style="list-style-type: none"> self-assess mastery of key concepts and terms 		
SpringBoard Online 5 Assessment Duration: 1 class period			
Assessment and Performance Opportunities	Additional Resources	Teacher Reflection	
SpringBoard Online Writing Workshop 10: Research SpringBoard Online Writing Workshop 9: Response to Literary and Expository Text SpringBoard Portfolio SpringBoard Unit 5 Assessment	<i>SpringBoard Grammar and Usage Handbook</i> SpringBoard Literature Circles: Independent Reading – Focus: A text that relates to a theme from the novel (prejudice, community, or tolerance). May also consider a piece of historical fiction to help explore the connection between historical context and construction of text.		

Yellow Highlight = Advanced

Blue Highlight = Writing Continuum Process Piece for Collection

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